



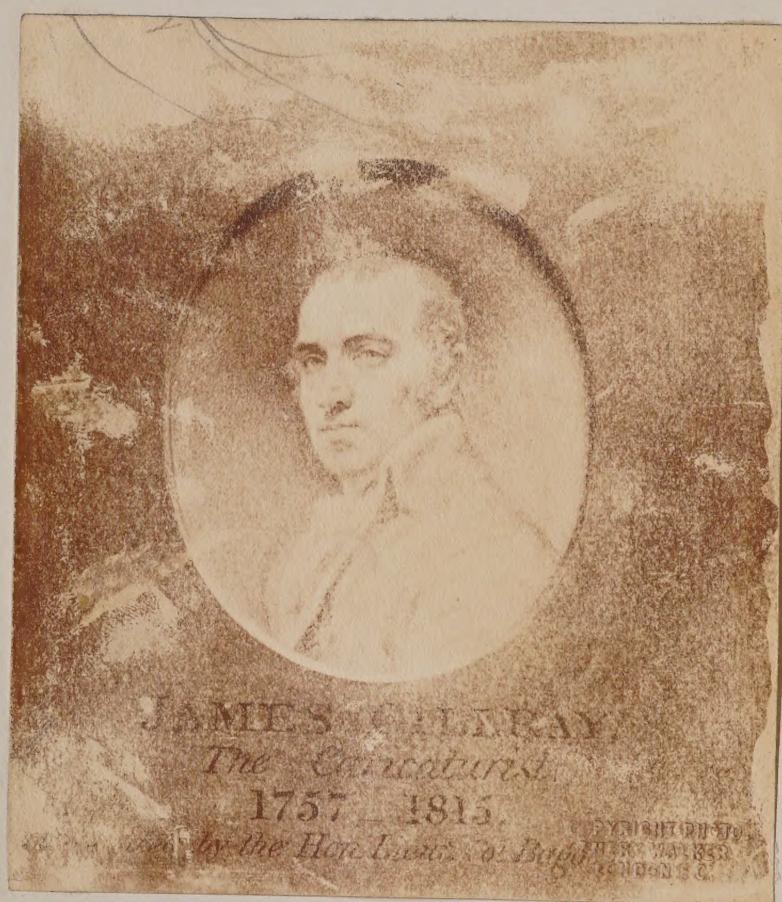
Hogarth del.

JOHN DENNIS

the Critic.

Pub. for S. Ireland May 1. 1799.

The above portrait, an etching from a pencil drawing
by Hogarth and bought from Hogarth's widow by Sam^l.
Ireland, was alleged by Stevens to be a forgery by S. T. d



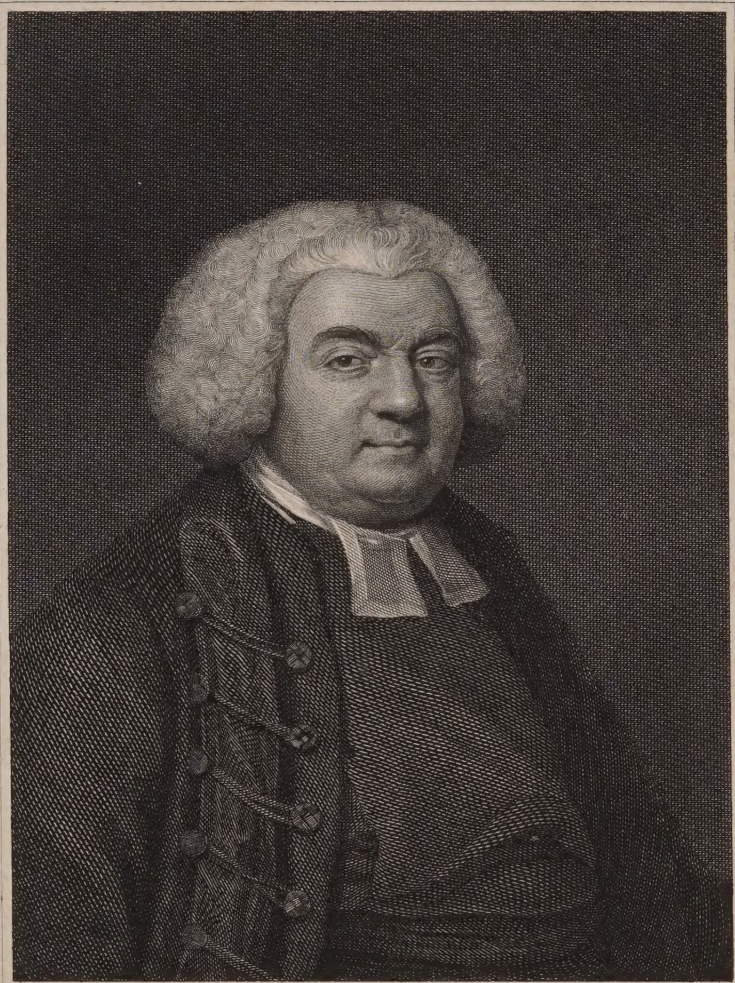
James Gillray, Caricaturist
1757 - 1815. He was commissioned
by George Steevens to execute the
the libelous portrait of Sam'l Ireland.

We whose names are hereunto subscribed have
in the presence and by the favor of Mr. E. Ireland
inspected the foregoing papers and are convinced
of their authenticity. Feb. 25th 1795.

Samuel Parr	James Boswell
John Tweeddale	London
Thomas Burgess	Rev. James Scott
John Byng	Kinnaird
James Bird	Edm. Pinkerton
Herbert Croft	Thos. Smart
Somerset	Wm. Me
J. Howard Esq. of Aug.	Rev. Nath. Thornbury.
J. Webb	Wm. Hewlett
R. Talpy	Translator of old Records Common Pleas &c Temple
	Math. Hylton

At the instigation of Dr. Parr the above certificate was
drawn up, & signed first by himself as relating to a former
manuscript which was first signed by Mr. James Boswell and I
cannot be sure to remember the date. It was in a corner of the
manuscript - 420 - 1795 - the day - with much energy - that they
were either written by themselves or the friends.

Photo. of the 2nd Certificate of Belief which Dr. Parr
said was not emphatic enough and requested
that his signature should be the first.
Some years later the Rev. Gentleman wrote
that he had never believed in the validity
of the MSS.



L. de Longaste Pinxit 1805.

W. Skelton Sculpsit.

REV^d SAMUEL PARR, L.L.D.

Autograph.

*I am Sir your
wellwisher & obedient Servant
Samuel Parr,
Hatton*

Page 74

Published March 1st 1826, by Jn^o Bohn, Henrietta Street, Covent Garden.

The Rev. Dr Samuel Parr 1747-1825

Photo of the handwriting of Jane Ireland

back again" - He was then questioned about the 210.
 "Oath" you wished him to take to exonerate
 there - you. but he said 'twas all folly, & ridiculous, ²³⁶
 & would answer no end in the world -

For that the Advertisement drawn up between
 you, & him, (Mr. W) was quite sufficient. When
 you return W. wishes to see you - which I suppose
 will be almost immediately on the receipt of this.

Mr. Poyez called this morning, but he had not
 any thing new to communicate - only is equally
 anxious with ourselves that something was settled.

My Aunt would have written herself but her Eyes
 are very much inflamed, & painful if she attempts
 to either write or read - Did you my dear Father
 give my note to Mrs. Barnard? I trust
 she will favor me with an answer by you -

Have you seen the Gentle Magazine for
 last month? Amongst ^{Maton's} other corrections of himself
 he says. "In Page 79. I have expressed a doubt concerning
 the Antiquity of the word Excellence, as applied to
 written compositions, but lately have found reason
 to believe that this word was ^{then} used in Shakspeare's
 time" - Is not this very much in your favor?

Adieu! my dearest Father. I believe me your ever
 Affectionate & Dutiful Daughter
 Ireland

Jane Ireland

1	2	3	4	5	6	7
P.16/44 British Museum Add 30346						
1	2	3				

Page 275



Delicate Portrait, By Jane Ireland

ask'd what Papers? she say'd the Shakespeare Manuscripts which had been stolen from her, & she wish'd to know how they came into his hands? he did not satisfy her curiosity in that particular, but refered her to Mr Wallis. - Oh! she replied I shall hear nothing more from you, than I have from Mr Derry, so I must give it up which is very hard for I wrote them all myself, & came to town about them in consequence of a letter having been sent to Court.

Mr I had sent for me into the Parlour to overhear the conversation, & on her saying she wrote them, I ask'd her what it was she had wrote? She Manuscripts Madam: the Shakespeare Manuscripts do you mean? yes madam, I wrote them all myself, & think it very hard to lose them. she took her leave & order'd her Hackney to Mr Wallis: He was from home, & we have not heard any thing more about her. - Mr I. ask'd where she lived and she replied at Chester. - On our recounting this story to ^{he} Sam, seemed much surprized. -

Mr Ireland, & all the Family, join^{me} in requesting you will have the goodness ^{as soon as possible} to transmit us the Affidavit specified in your Letter & have it properly sign'd seal'd & witnessed & if you ~~can not~~ ^{who are already} ~~are not able~~ to prove our innocence can add any strength to what you have there written, or give any fresh information, ~~regarding to the originality of the papers~~ ^{to prove our innocence the Court will} ~~trust you will think it a justice due to an injured Family~~ ^{Freeman.} of your afflicted friend
Jane & Mr I. unite in compl^{ts}

Photo of part of a letter
written by Mrs Anna
Maria Freeman to
Montague Talbot.

Copy of the writing of Anna Maria Freeman re: Coppinger - the notes at the bottom were written by her son Wm. Hy. Ireland.

Delic

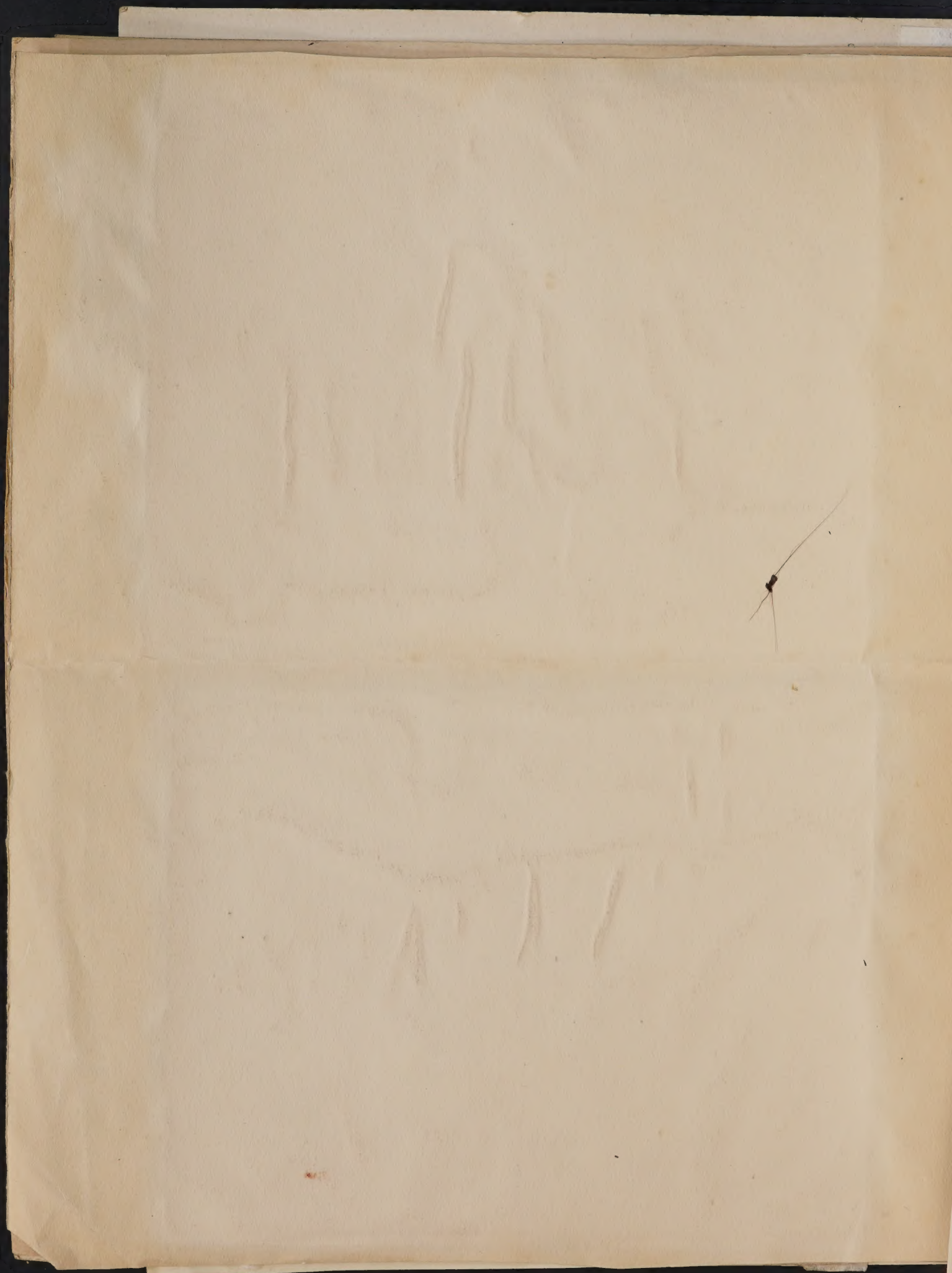
[illegible]

Hand writing of Mary M. Ireland mother of W. H. Ireland who transcribed
in her own hand the most part of the Spurious Shakespeare.

escape the Master rage the public voice
 Once more I visit you in Statu quo
 Your high best ambition to forget
 And in an Epilogue exert my stile
 Nor Epilogues you claim as leave by charter
 And who shall dare that claim away to better
 Not I in truth, for cherishes by this Court
 Praying its Privilege will I support
 Nor suffer an Infringement on those Laws
 Which have been sanctioned with your Indignation
 The kind have that from the Master fear
 And in some lovely Court drops of dew
 Not more succubine is she of fear
 Than I a Bishop's leaving to appear
 Ever the rank extensive concern me not
 As my Inhibition tho it cast a blot
 Since I mean this I was resolved to bear
 Here for the power of my Not wou'd go far

Hand writing of 1874. Ireland's weather,
the above is following experience being
has over temperature, the heat is
to be very hot only

Copy of the writing of Anna Maria Freeman nee Coppinger - the notes at the bottom were written by her son Wm. Hy. Ireland.



Let us suppose for a moment that Shakespeare was now an untried Poet, and opened his career with one of his best plays: The next morning usher into the world the following, or something like the following, critique

"Last Night was presented for the first time a Tragedy called Othello or the Moor of Venice, avowedly the production of Mr. William Shakespeare the actor. This gentleman's reputation in his profession is of the mediocre sort, and we predict that his present Tragedy will not add much to it in any way. — Mediocribus esse poetis — the reader can supply the rest — verb. sap. As we profess ourselves to be friendly to the players in general, we shall reserve our fuller critique of this piece, till after its third night; for we hold it very stuff of the conscience to use Mr. Shakespeare's own words; not to war against the poet's surre; though we might apply the author's

Photo. of Mrs. Anne Merz Freeman's writing

1	2	3	4	5	6	7
P.16144 British Museum Add 30346						
1	2	3				



Anna Maria Freeman neé DeBurgh Coppinger
(1739-1802) from a sketch by her daughter
Jane Ireland.

Copy of.
The handwriting of Anna Maria Ireland
Copied from a ^{ms.} paper bound up with one
Page 334's own fabrications.

My first has occasioned much business in
the higher courts of the law and is to be met with among
the various habitations of the indigent sick. It may be
a pleasing companion, young beautiful and ~~delicate~~
but of so delicate a texture as to be distressed by usage
or broken by accident. It is near to the Muses when he
envelopes his treasures, and looks with trembling hand the
bearded seer. In my second there is no small variety
it has long been considered as an appendage of royalty;
but may envelope the Infant whose weeping mother
wonders your charity. When united with my first it
induces many changes, various as the fashion of the
fashions. Of my whole I may say with truth, that the
soul sovereign and the factitious here, are equally
indebted to it for their splendor. — If curiosity should
ask what is my colour, I would say. It is dark and brown
as the falling leaves of Autumn, yet my intents are so
various, that fancy may enrich me with every colour of
the Rainbow. Whatever is committed to my care, I
keep so securely as seldom to make an entire disclosure
of my wealth. I am generally stationary, and so much
is my protection esteemed by the ladies, that there are
few who would chuse to be without me. —

Hand writing of Anna Maria Ireland
who transcribed all the Shakespearean MSS.
MSS.

Handwriting of Anna Maria Ireland
who transcribed all the Shakespearean MSS.

with every colour of the Rainbow.

Whatever is committed to my care I keep so

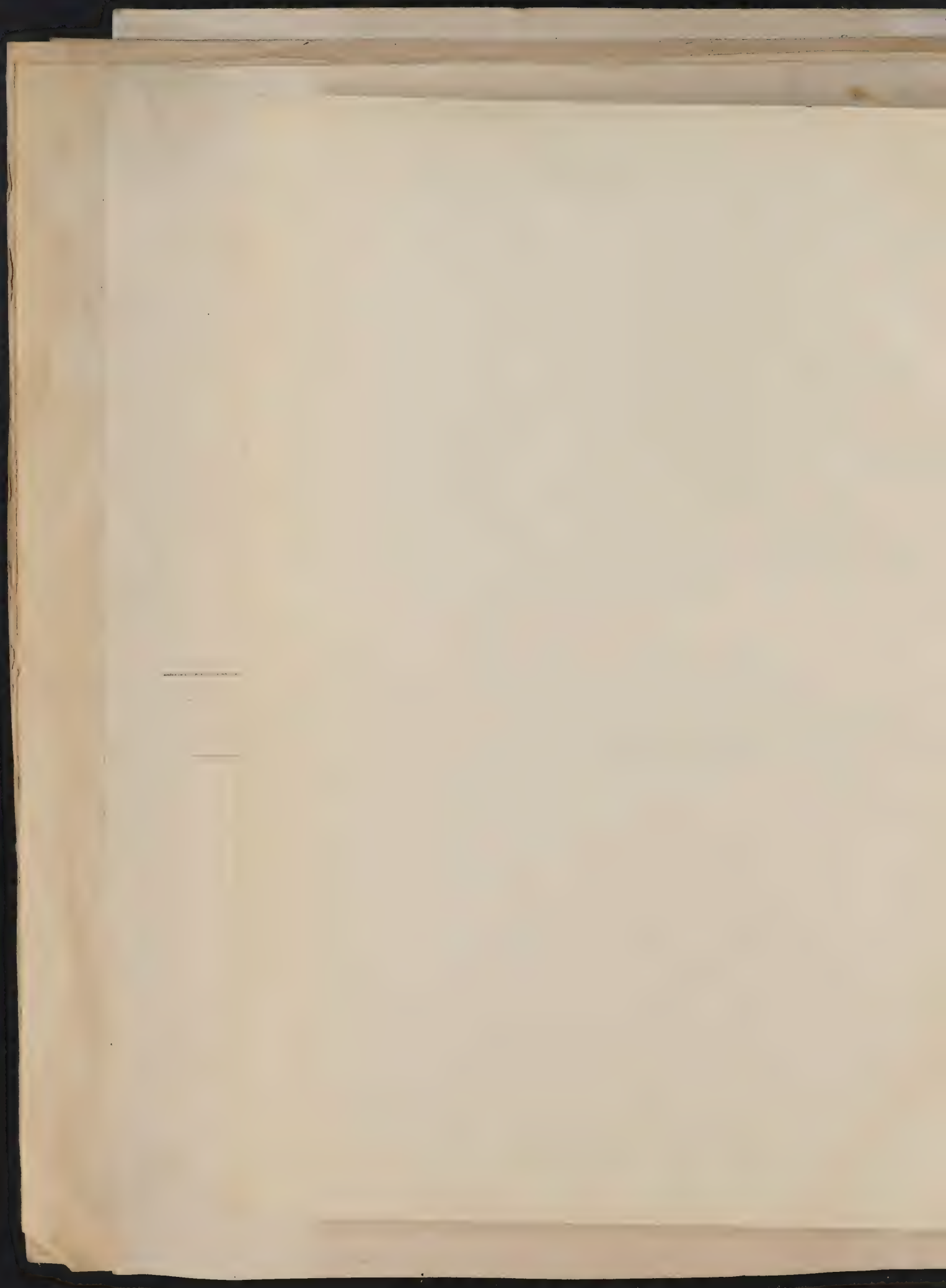
Anna
1739-18
Jane 18

Copy of.
The handwriting of Anna Maria Ireland
Copied from a ^{MS.} paper bound up with one
of W. H. Ireland's specimens of his own fabrications.

[illegible]

with every colour of the Rainbow.

Whatever is committed to my care I keep to



Copy of.

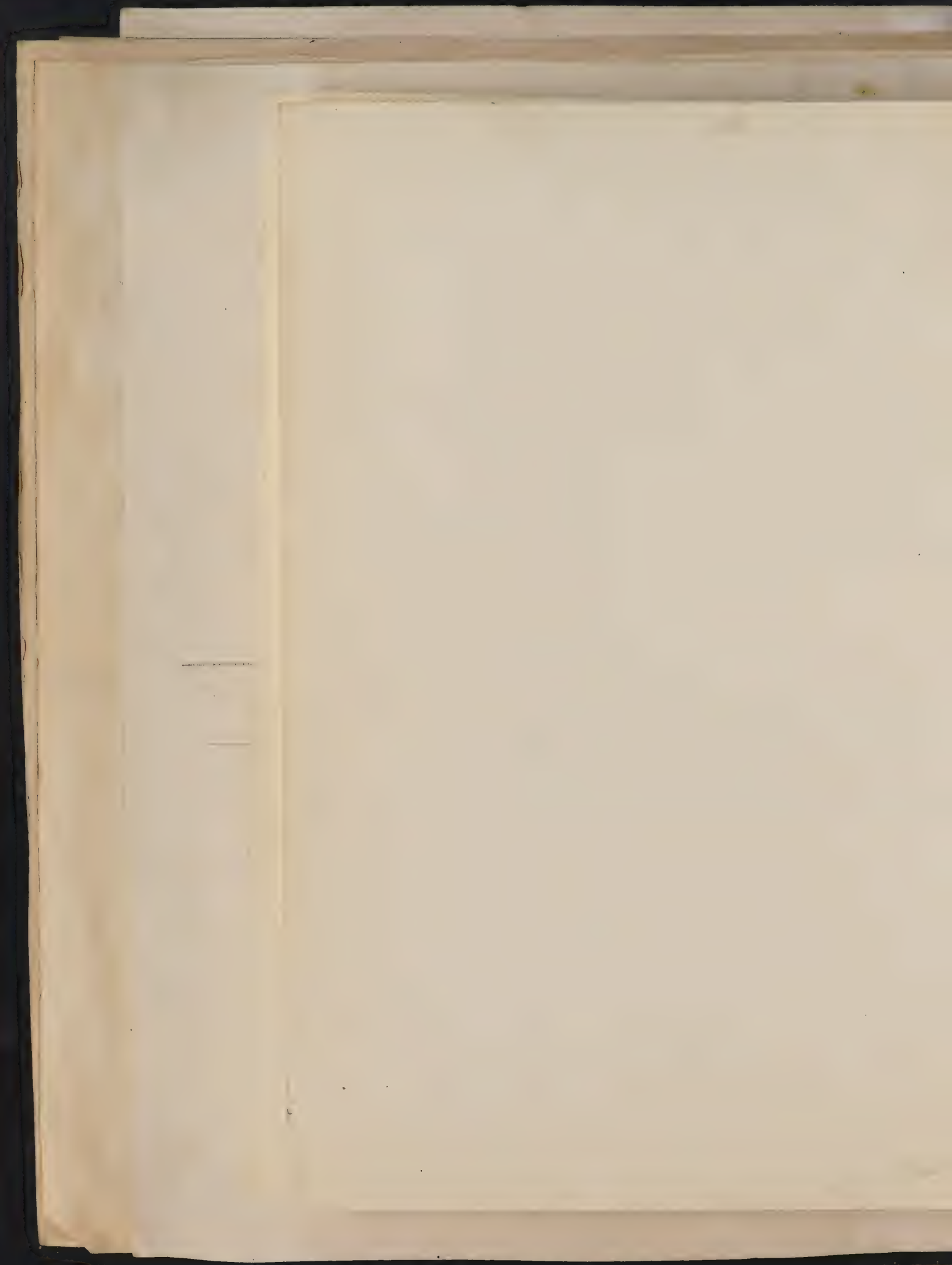
Dispel at the tremendous hour,
The fears affection know,
And now they aid Almighty Pow'r,
On innocence bestow.

With fortitude restore repose.
Allay the sorr'wing tear,
The griefs that absence can impose,
And ev'ry tender fear.

'Preserve my wife' Earl Falkland cried,
Whose fate alone distress'd,
For now a distant cot he spied,
That seemed to offer rest.

with every colour of the Rainbow.

Whatever is committed to my care I keep so



Copy of.

Riddle in the handwriting of Anna
Maria Ireland (afterwards Barnard)

"My first has occasioned much business
in the higher Courts of the law and is to
be met with among the various habitations
of the indigent sick. It may be a
pleasing companion, young, beautiful and
~~the~~ ^{young} but of so delicate a texture as
to be distressed by ill usage or broken by
accident. It is near to the miser when he
encloses his treasure, and locks with trembling
hand the hoarded coffer.

In my second there is no small variety —
it has long been considered as an appendage
of royalty yet may envelope the infant
whose weeping mother demands your charity.

When united with my first it produces
many changes, various as the fashions of the
Seasons.

Of my whole I may say, with truth, that
the real Sovereign and the fictitious hero, are
equally indebted to it for their splendour.

If curiosity should ask what is my colour?
I would say - "It is dark and brown as
the falling leaves of Autumn, yet my contents
are so various, that fancy may enrich me
with every colour of the Rainbow.

Whatever is committed to my care I keep so

secretly as seldom to make an entire
disclosure of my wealth. I am generally
stationary, and so much is my protection
esteemed by the ladies that there are few
who would chuse to be without me.

Page 334



Drawn from life by Anna
Maria Ireland.

Possibly a portrait of her mother
anna maria ireland

Copy of Samuel Ireland's handwriting, 7.

Particulars of the nature of y^e discovery
of the several Deeds & Manuscript papers
of our immortal Bard Shakespeare — now in
my Possession this 25th Decr 1794

Witness my hand Sam. Ireland

On Saturday y^e 22^d Nov^r my Son was invited
to dine at the house of our mutual friend Mr.
M. — where amongst other Company — he met
with a Gent^l from — of very considerable
property — In the course of the afternoon my
Son mentioned the nature of his pursuits when
absent from ^{his} office business & amongst others his
partiality for Autographs & the hand writings
of persons of consequence at remote periods —
to w^{ch} the Gent^l replied — If you will come to
my Chambers you will in all probability find
entertainment enough of that kind: for I have old
Deeds & papers that I dare say ~~many~~ have lain
in

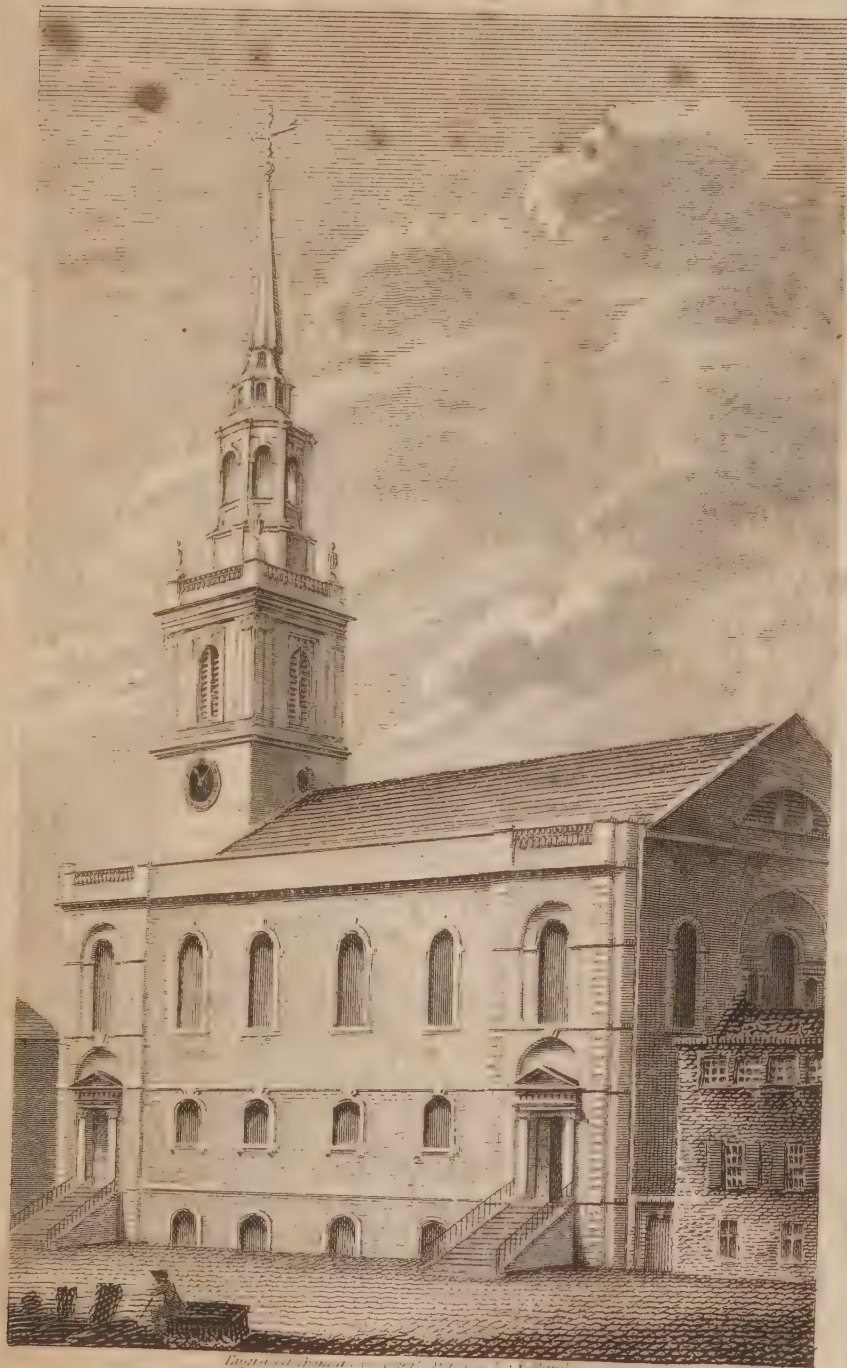
"A Short View of the Profaneness and
Immorality of the English Stage" from
Sam^l Ireland's Library with his autograph
on titlepage and this MS. verse inserted

John [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]

a. [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear]

AMT

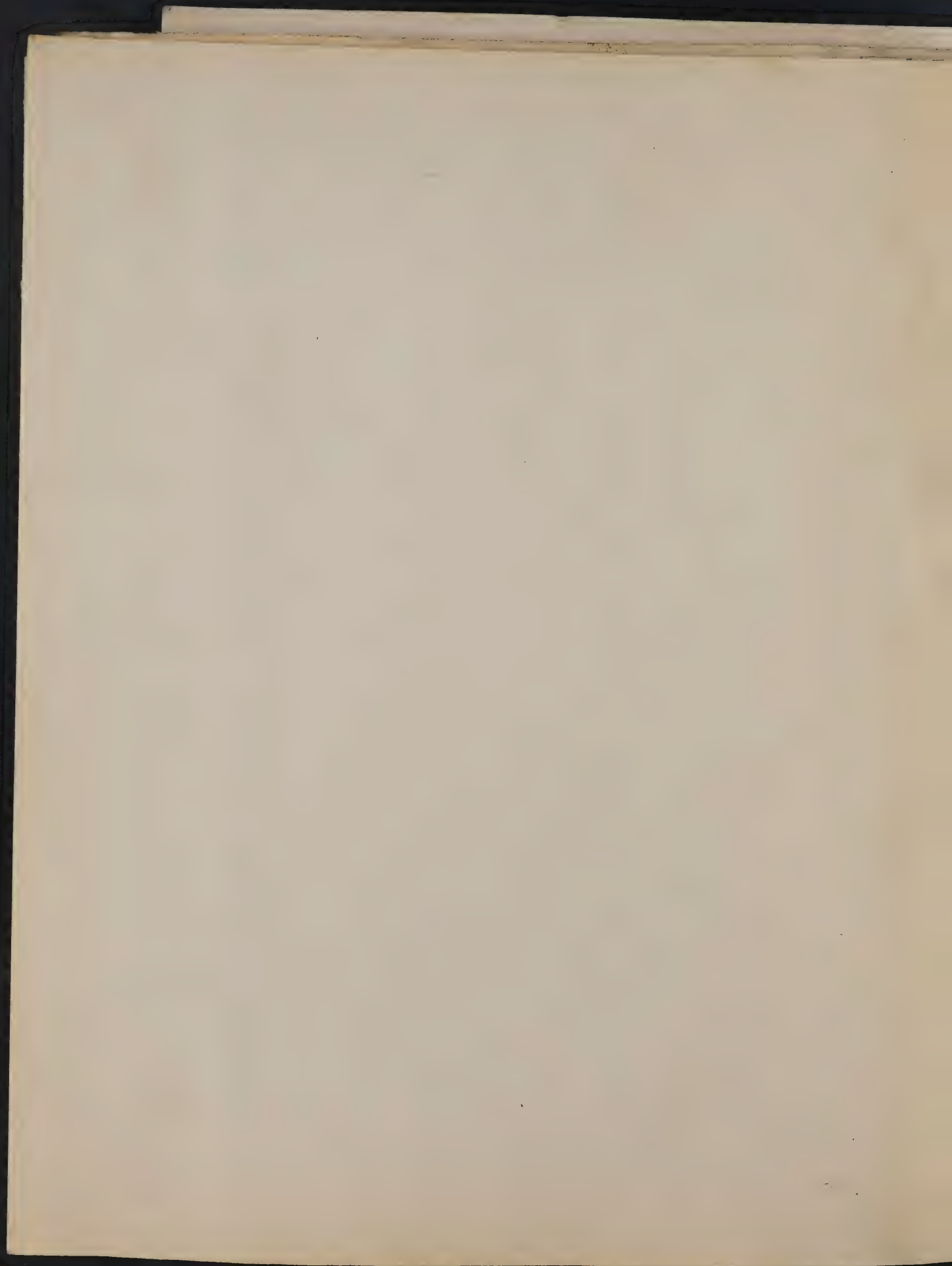
FRONTISPIECE to EUROPEAN MAGAZINE, VOL. 36.



View of St. James Church, Clerkenwell.

Published by J. Sewell, Cornhill, August 2^d 1799.

*The Church in which William Henry Ireland
was married to Alice Crudge 4th July 1796.*





Portchester Castle



Crown Inn, Portchester where the Ireland's resided
when Wm. H. Y. was Governor of the Castle.



Front of the Crown Inn
now a private house

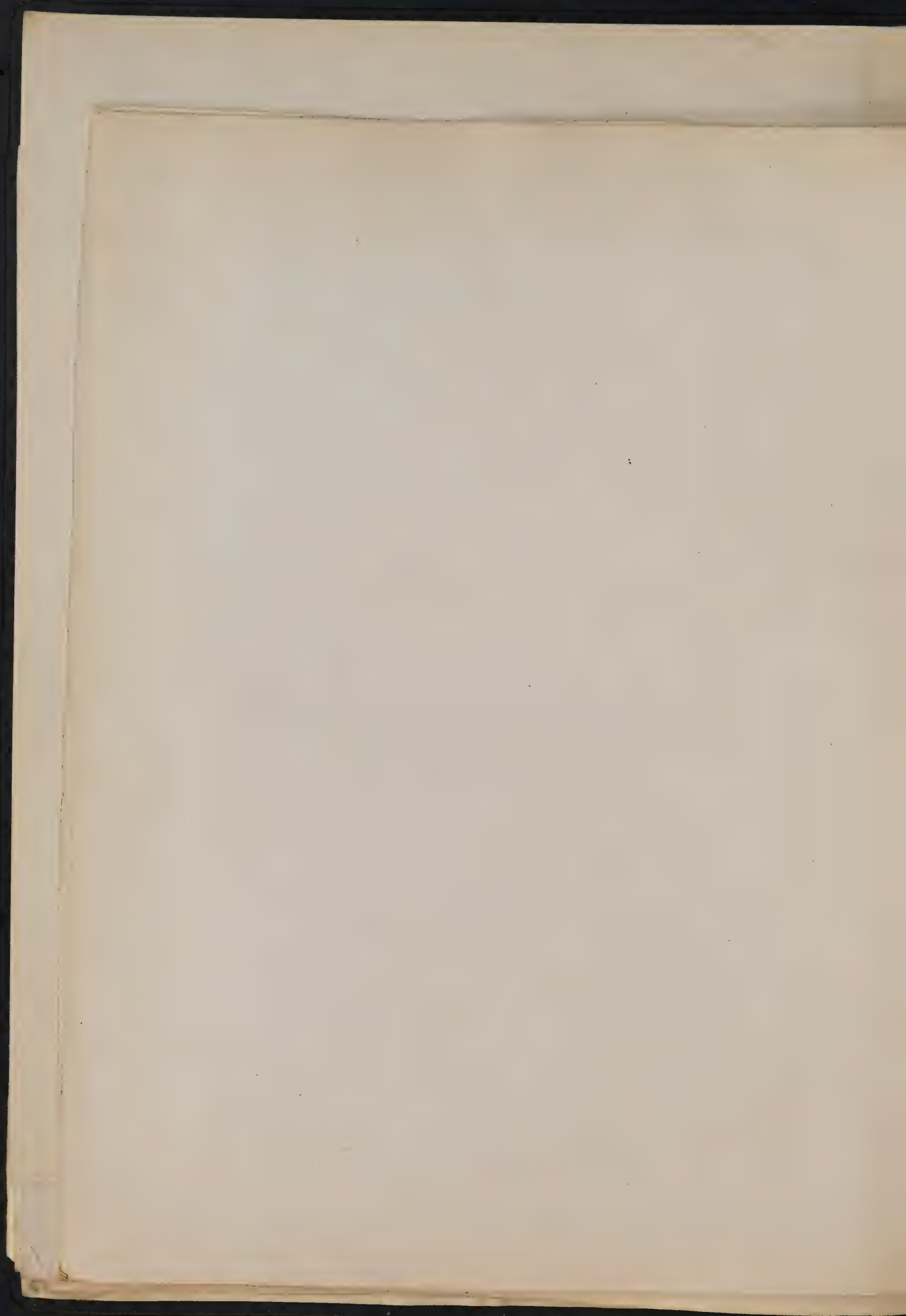
Portchester Castle of which Wm. Hy. Ireland was appointed Governor.
where the prisoners-of-war were confined during the Napoleonic wars



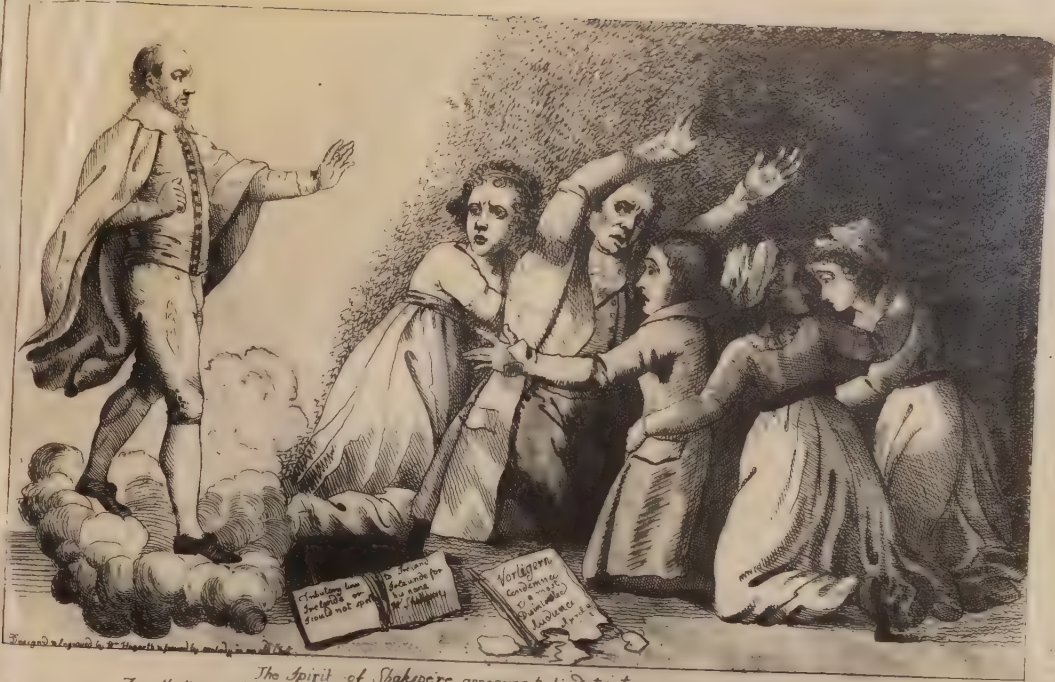
PORTCHESTER CASTLE



PORTCHESTER CASTLE, THE APPROACH.







*Tremble, ye wretches,
That haunt within thee Undevout crimes.
Unhappy of justice.*

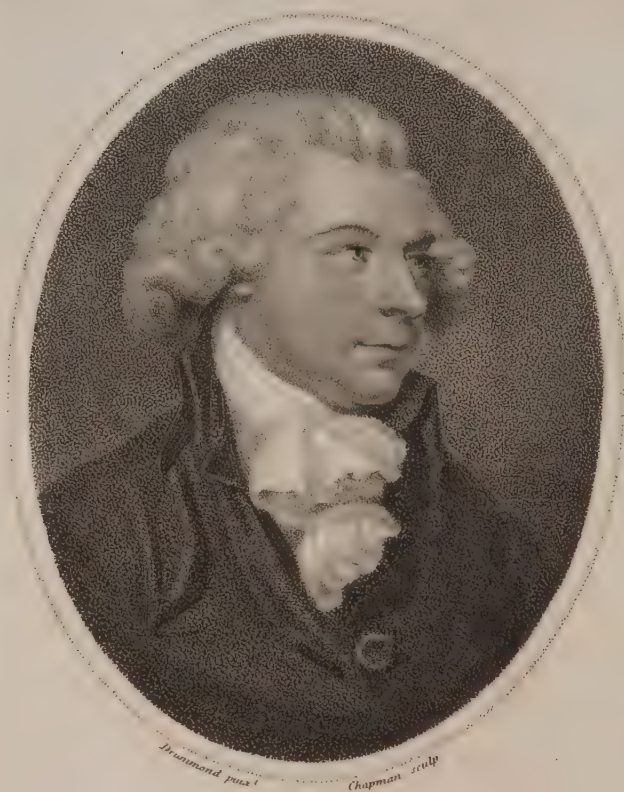
*Shakspeare.
Alas! Alas! O Dear, O Dear,
What Specter is this, approaching here.*

*The Spirit of Shakspeare appearing to his Detractors
Scarcely the Shakspeare's injured shade.
It fills my soul with so much dread
It is, it is thus on our knees.
Let's strive his anger to appease.
O Father of the British Stage.
Whose wit has charmed from age to age*

*Pardon the base unworthy flame.
That burnt to rob thee of thy fame.
But now the solemn mockery o'er
Thy gracious mercy we implore
We'll never more disgrace thy page.
Our Brains were gone a pilgrimage*

Caricature of the Ireland family with Shakspeare's
Ghost reproving them. By Silvester Hareling
published 1796.

EUROPEAN MAGAZINE.



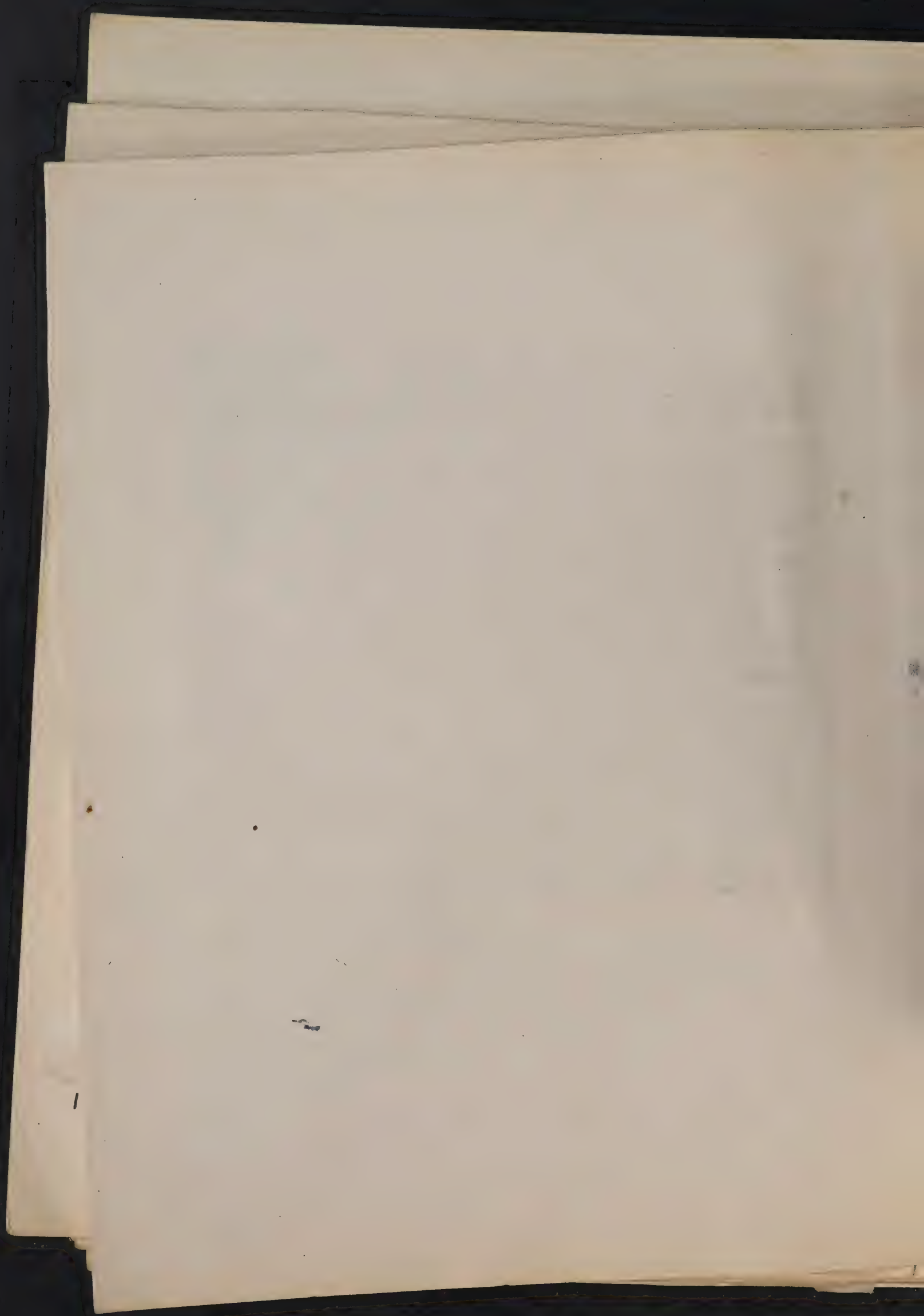
John Reeves, Esq.

Published by John Sewell, 32, Cornhill, 1st July 1798.

1752-1829. A Jurist



caricature of the Ireland family purporting to show
the discovery of the Shakspeare Relics from an old Chest.
By John Nixon pub^d 2nd April 1796





one of the last watercolours painted
by Samuel Ireland - it is in rich
greens.

owland
'and

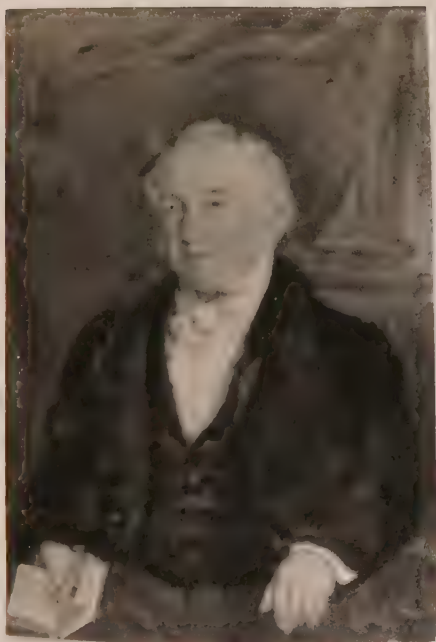


One of the last watercolours painted
by Samuel Ireland - it is in rich
greens.

Wland
land



From a water-colour by Samuel Ireland.



Robert Markland Barnard
1769 - 1845.
Son-in-law of Samuel Ireland



The Rev. Markland Barnard
1802 - 1895
Grandson of Samuel Ireland



The Rev. Markland Barnard
aged 90



Anna Barnard - Married R. Gowlend
Granddaughter of Samuel Ireland



Samuel Ireland (1744-1800)
from an etching made by himself
of his own portrait by Wm. Hamilton

Jack Junk by Wm. 174. Ireland

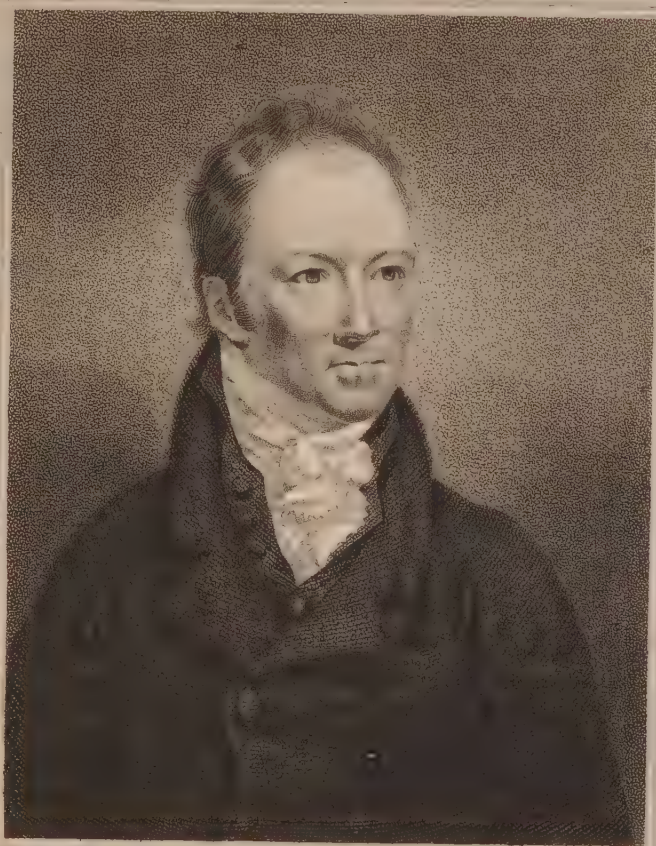
House, the old sign still
remains over this porch.



French prisoner behind wood
bars in Portchester Castle from
'Jack Junk' by Wm. Hy. Ireland



Porch of the Crown Inn.
Portchester, now a private
house, the old sign still
remains over this porch.



Engraved by Robert Cooper from a drawing by Walton

Editor of the Herald of Commerce and Navigation, London

Dear Sir

Printed and Published by Robert Cooper, Edmont Street, Harrold Road

1764-1826.

The portrait of Jas. Caulfield prefixed to *Calceographiana* is also by Cooper after Walton, the letterpress is however "James Caulfield, Book and Printseller pub^d May 2nd 1814 by W. G. Caulfield, 10 Wells Street, Oxford Street.





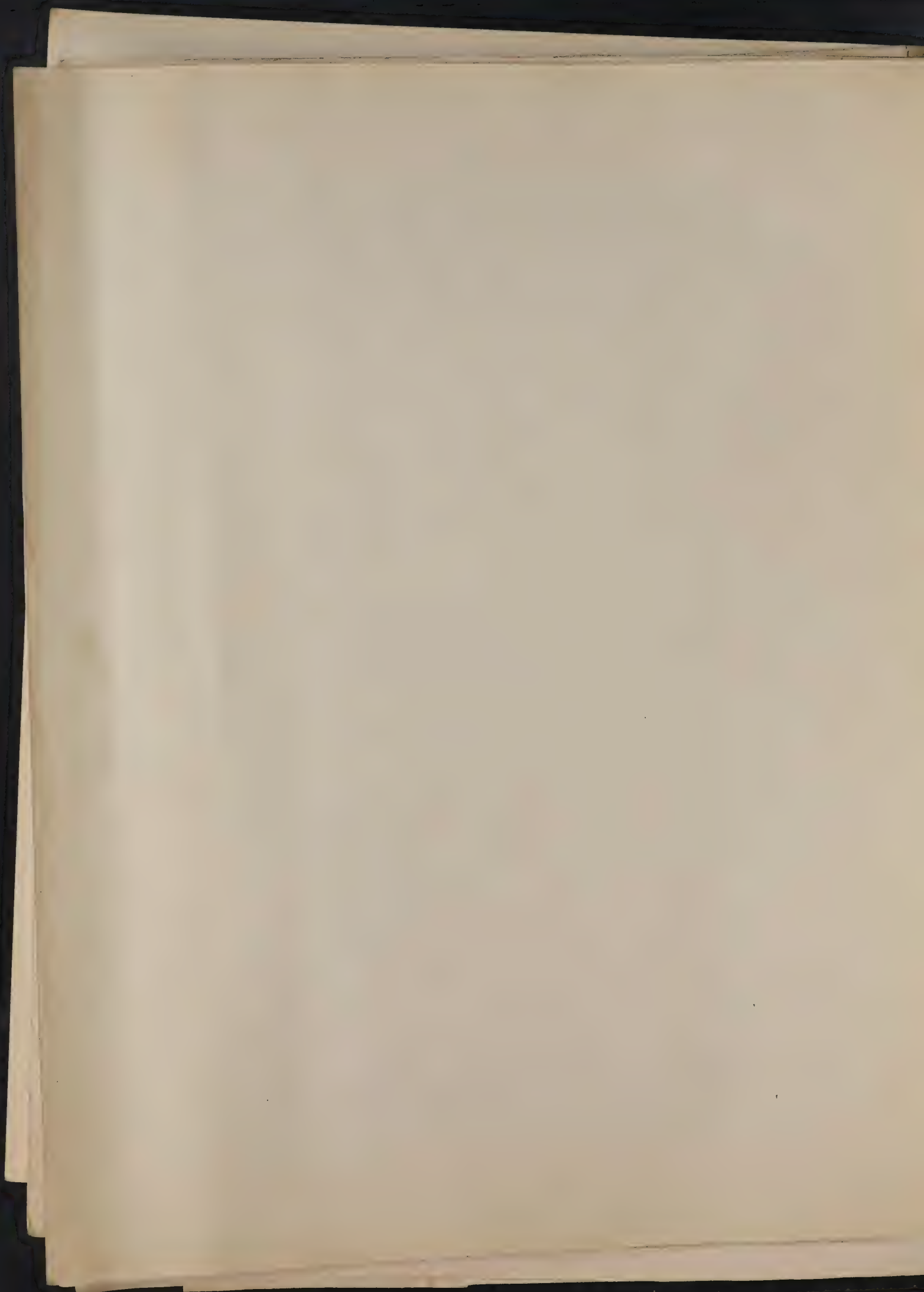
The Dehtor's Prison, York Castle in 1811.
Previously it had been the Felon's prison
where Nevison, Turpin and Eugene Aram
had been confined.

John Beltham. M.D. 1740-1837
naturalist
 Somers Ireland's Doctor



Samuel Ireland in his last illness from
 a pen and ink sketch by his daughter Jane







No. 1 Prince's Place, near Kennington Cross,
Lambeth, where Wm. Hy. Ireland established a
Circulating Library in 1798 and dealt in
books and prints.



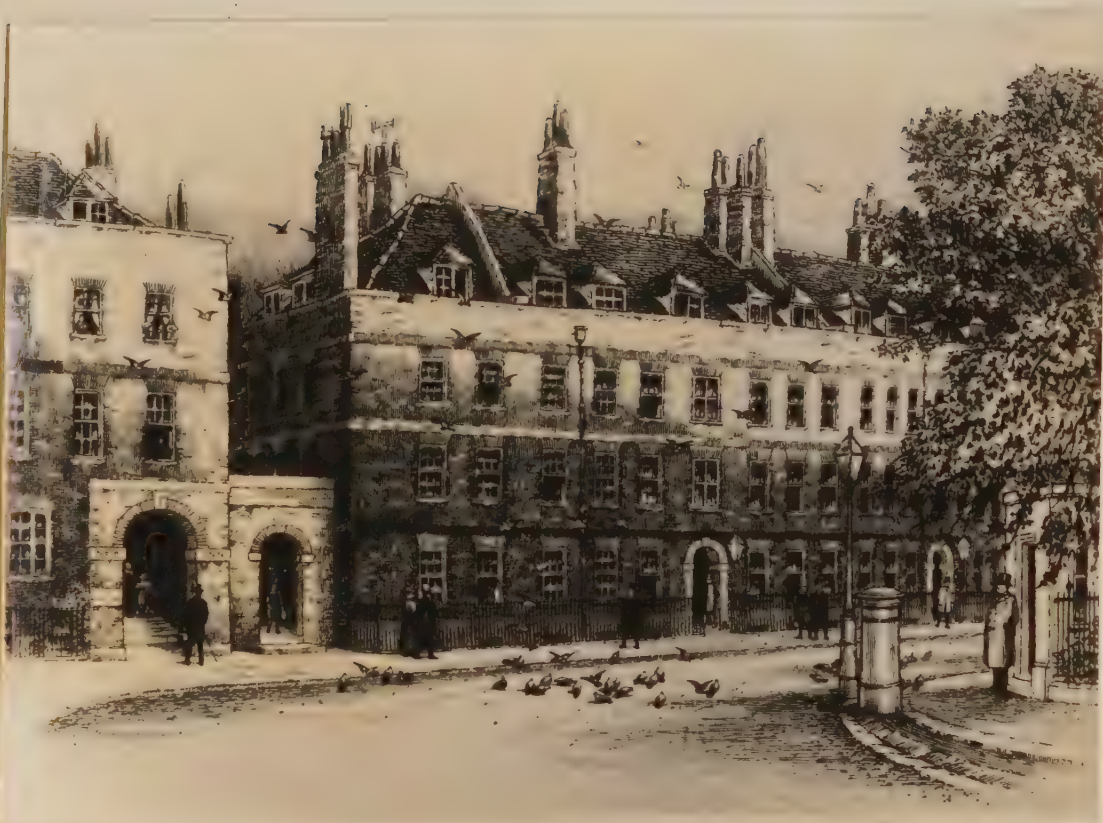
David Rizzio (1540-1566)



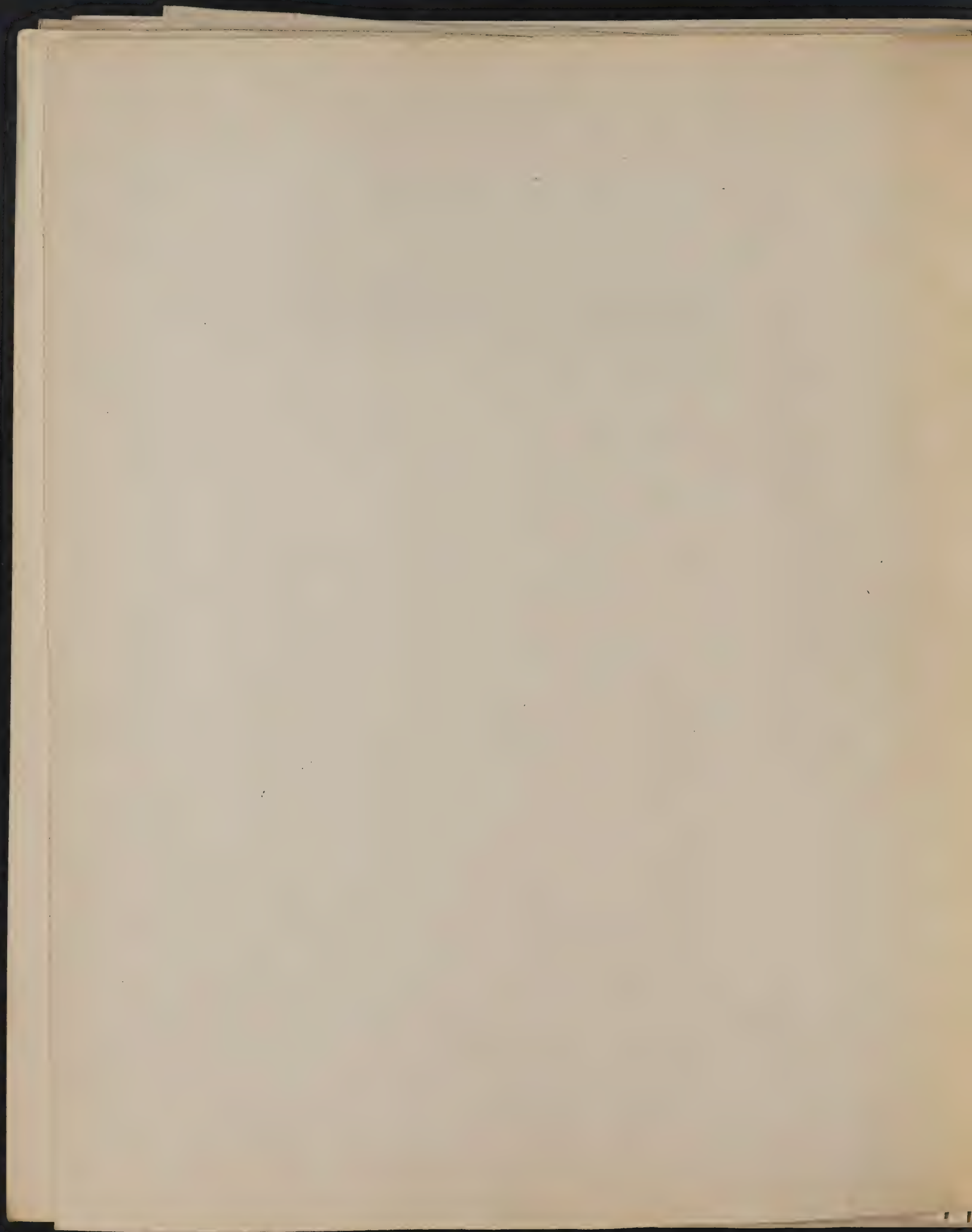
Mary Queen of Scots (1542-1587) and her
Secretary Chatelet. Wm. Hy. Ireland's
'Chatelet' pub'd 1805 inspired Fradelle to paint
the original of the above



George Payne Rainsford James (1801-1860)
who edited 'Pizzio' after Wm. Hy's death

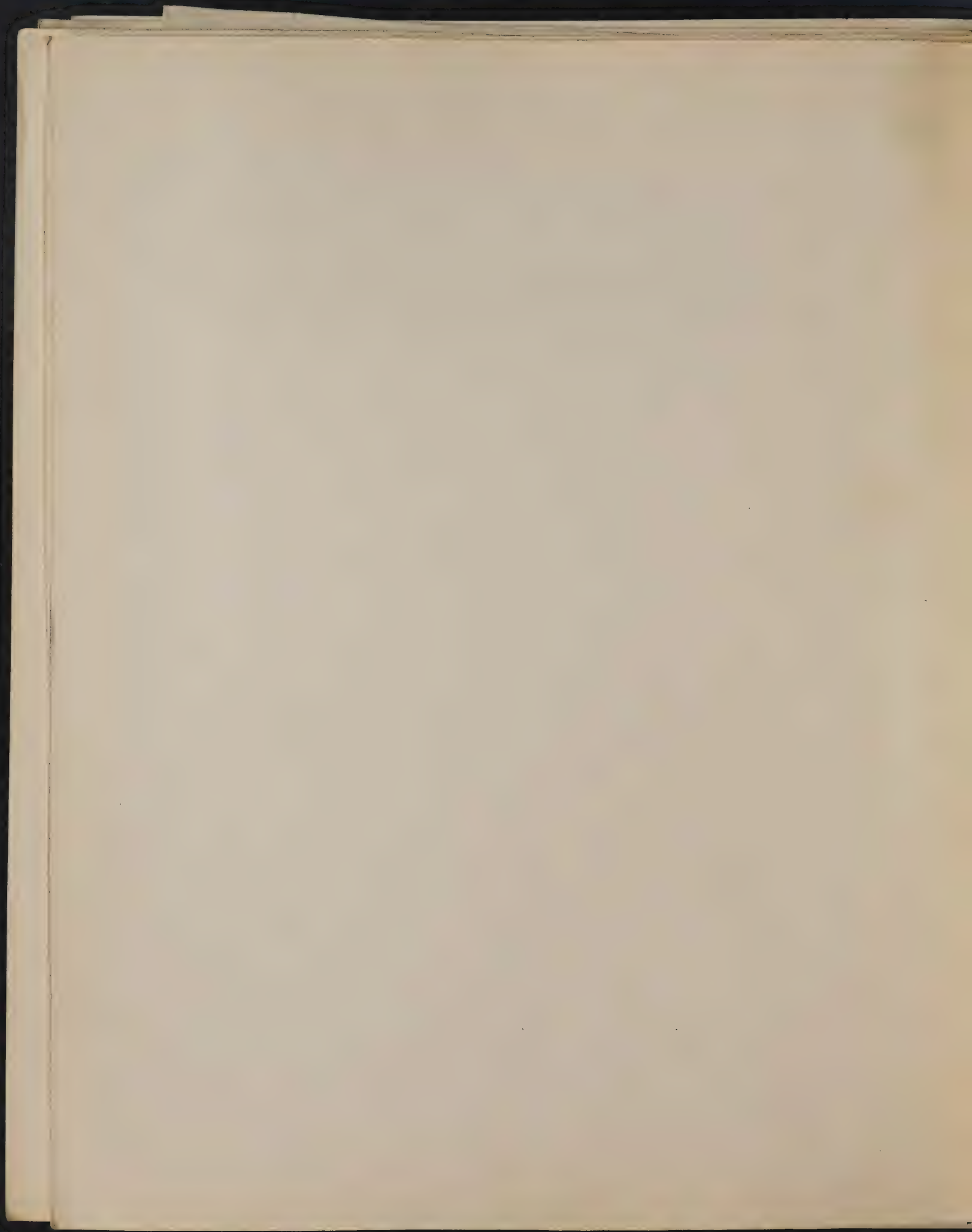


The row of offices in New Inn shewing
the band of projecting brickwork under
the first floor windows which enabled
Telbot to pass from one outside window
to another. This projecting band was a feature
of houses built in James Ist time





Anno Mario Ireland (at the Spinet) and
Jane Linley from a drawing
by Samuel Ireland.

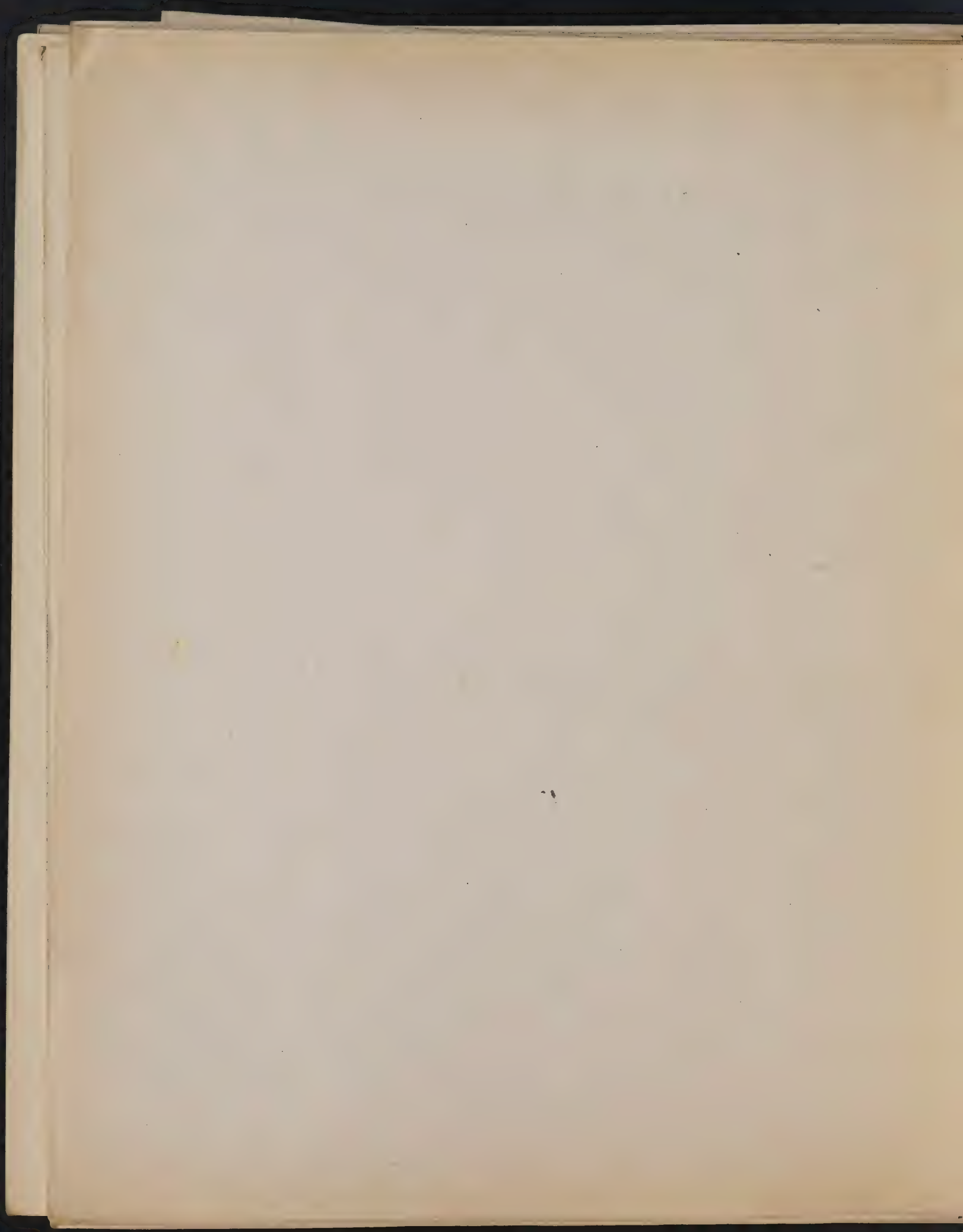




Anna Maria Ireland (at the Spinet) and
Jane Linley from a drawing by
Samuel Ireland

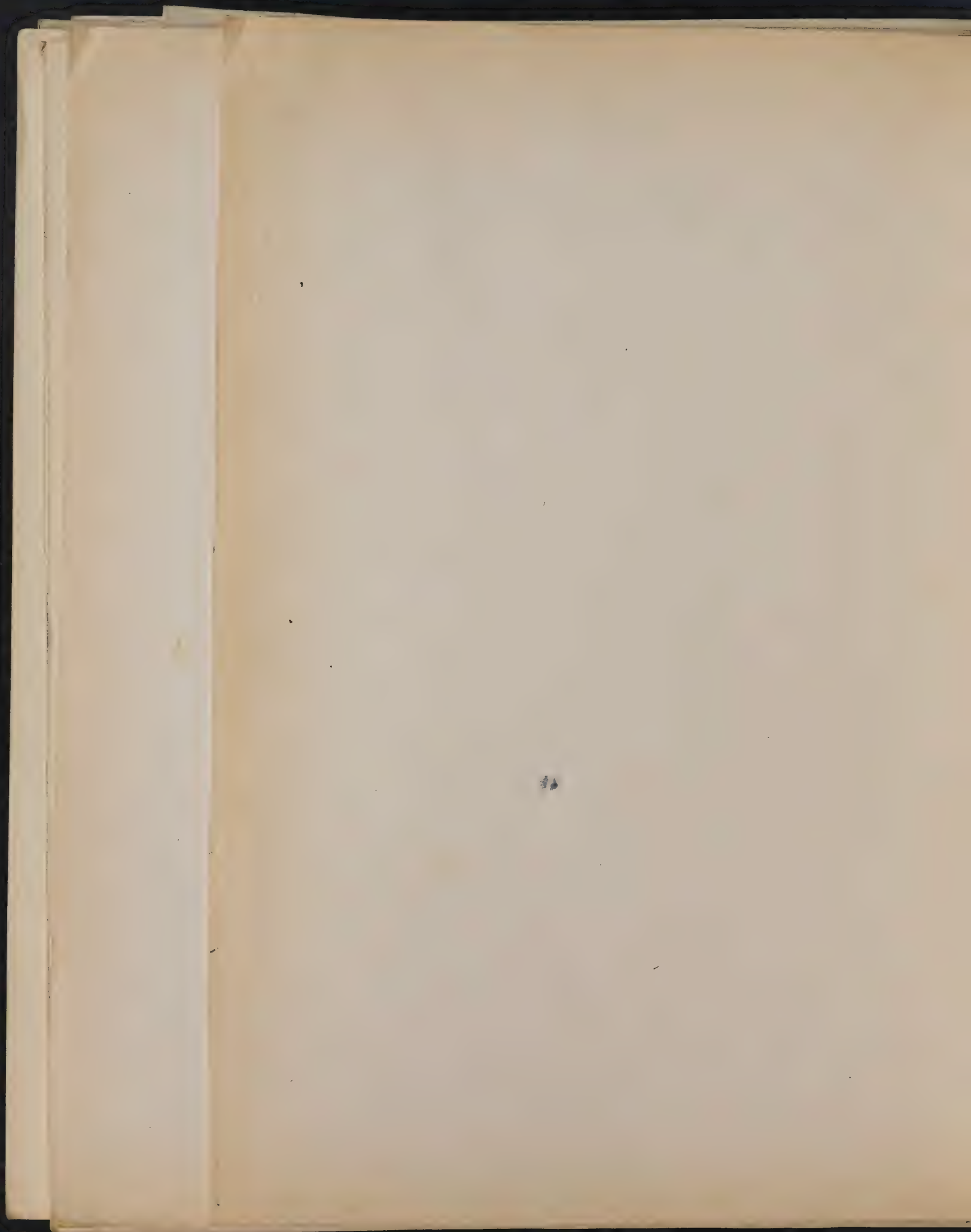


Wm. Hy. Ireland (1775-1835)
in his 20th year.
from a miniature by his sister Jane





Samuel Ireland's residence in Norfolk
 Street, Strand, (from 1790 to 1802. the Home of the Irelands.)
 where the Shakespeare Tapers
 were exhibited from Dec. 1794 to April 1796.





Samuel Ireland (1744-1800)
Copied from an etching of his own
portrait by Samuel Ireland
The original being a pointing by
Wm. Hamillon.

Samuel Ireland 1744-1800



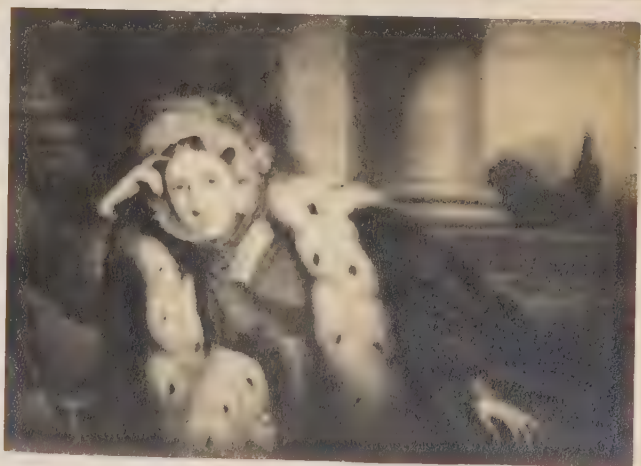
Robert Markland Bernard
(1769-1845). Son-in-law of Sam^l
Ireland



The Rev. Markland Bernard
1802-1895.
Grandson of Sam^l Ireland.



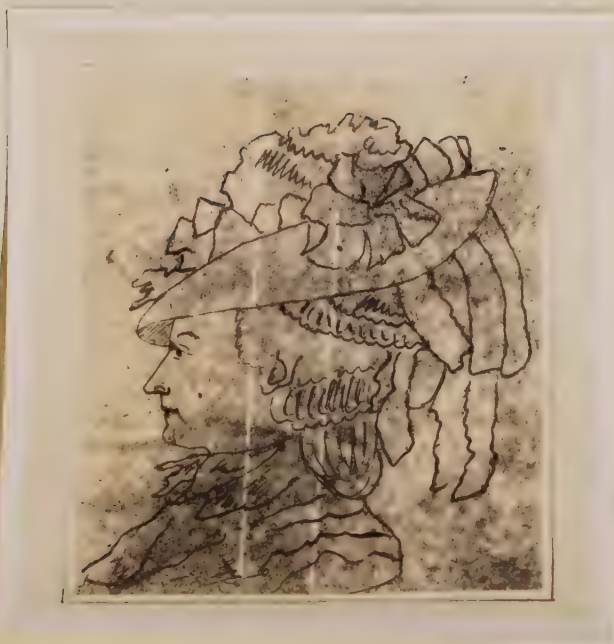
The Rev. Markland Bernard
aged 90



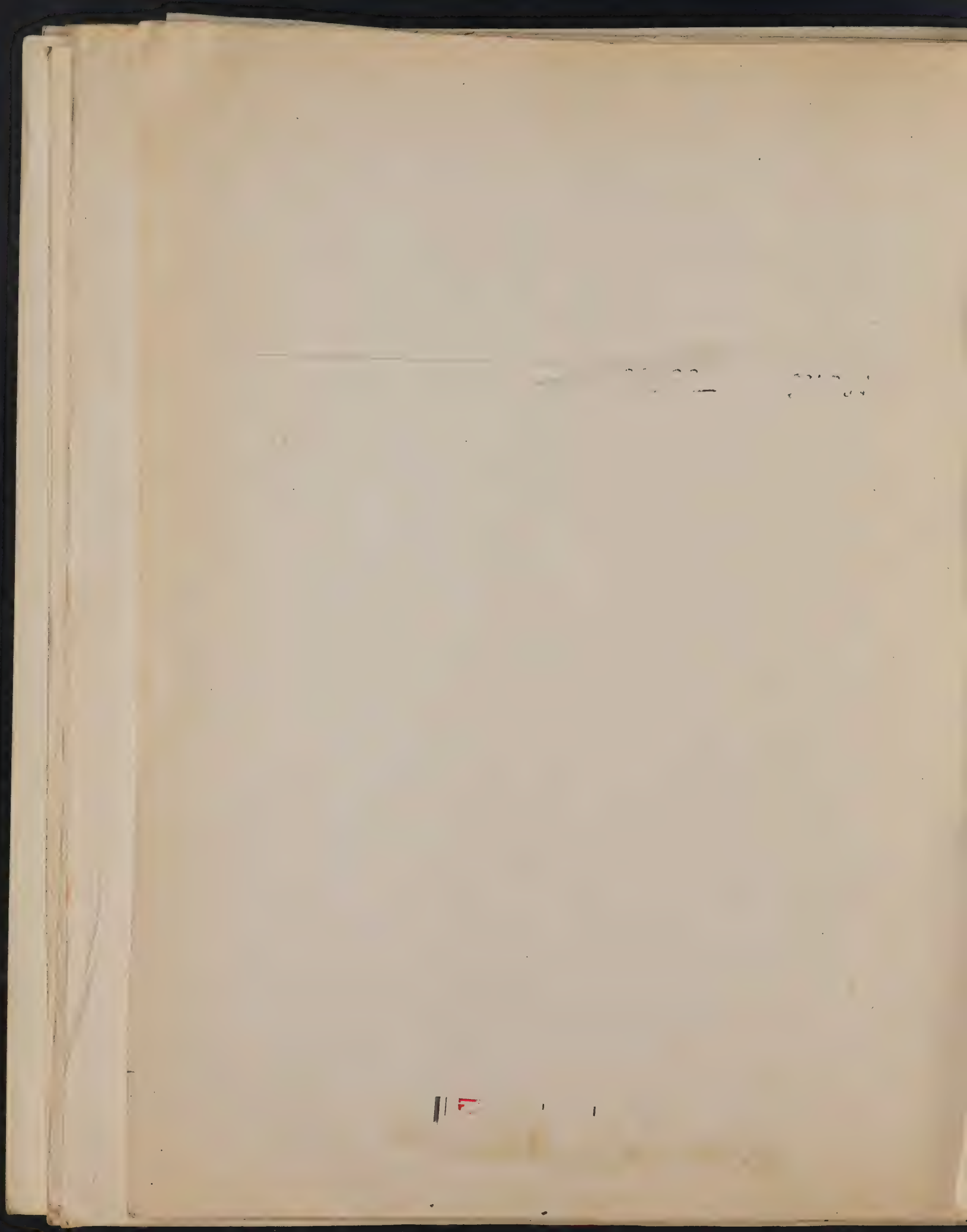
Ann Bernard M^{rs} R. Gowland
Grand-daughter of Sam^l Ireland.

24
Lithostrotion from Hogarth of a silkweaving shed.
at Spitalfields

The premises where Samuel Ireland carried on his
silk-weaving business from 19 Plover's Street now Pinner's St,
Spitalfields



Anna Maria (Coppinger) Freeman
Mother of Wm. Hy. Ireland.
from a sketch by Jane Ireland
1739-1802.

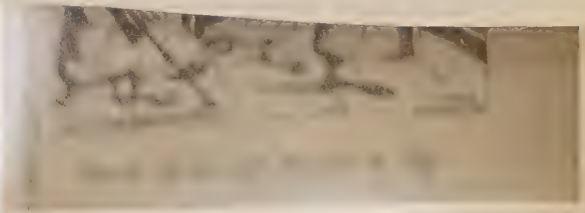




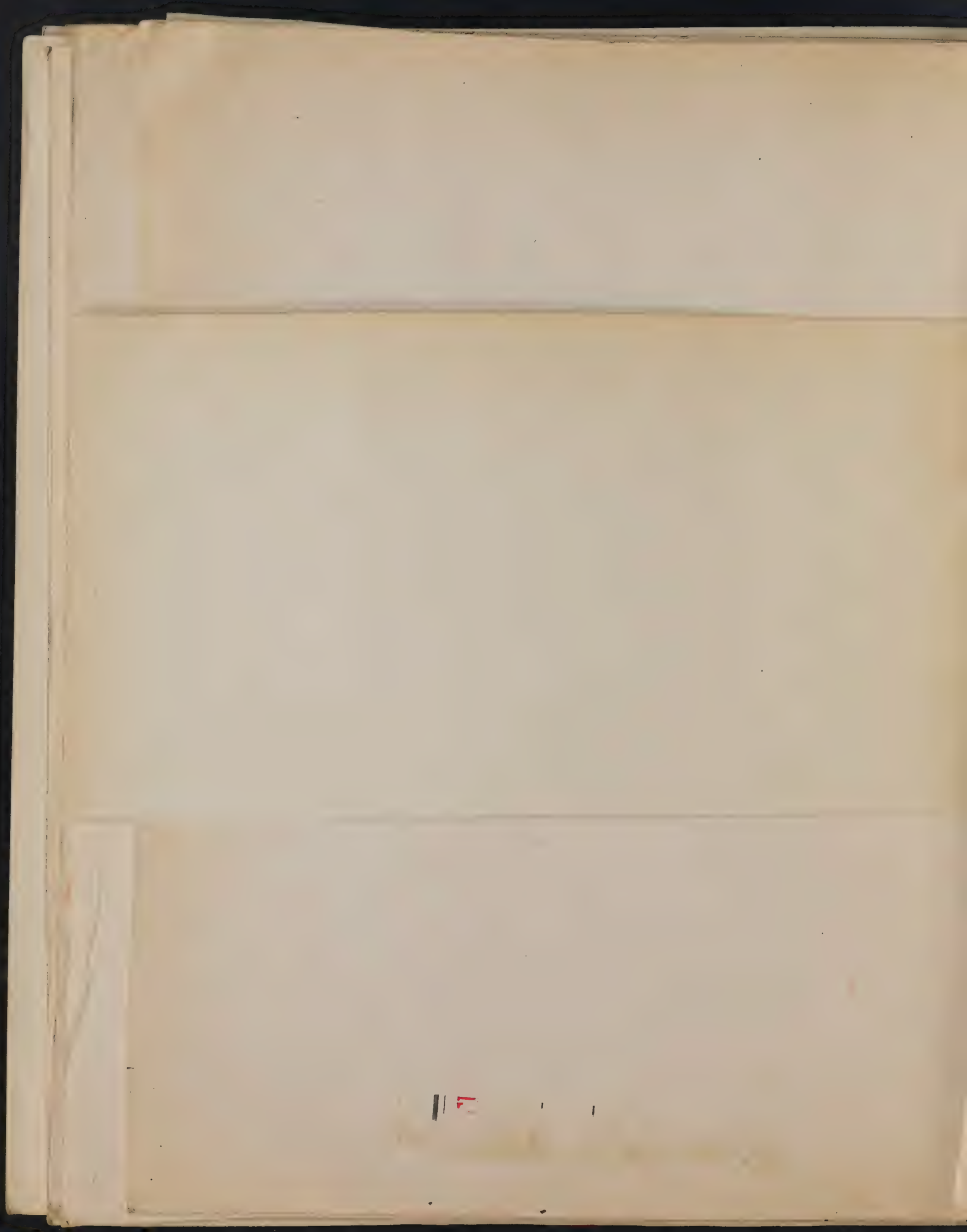
*The Debtor's Prison, York Castle, It had once
been the Felon's prison where Nevison,
Turpin and Eugene Aram had been confined*



*Porch of the Crown Inn now a private house
where Wm. Hy. Ireland and his wife Martha
resided while he was Governor of Portchester Castle.*



*French Prisoner behind wood
bars in Portchester Castle.
From Jack Junk by Wm. Hy
Ireland 1814.*



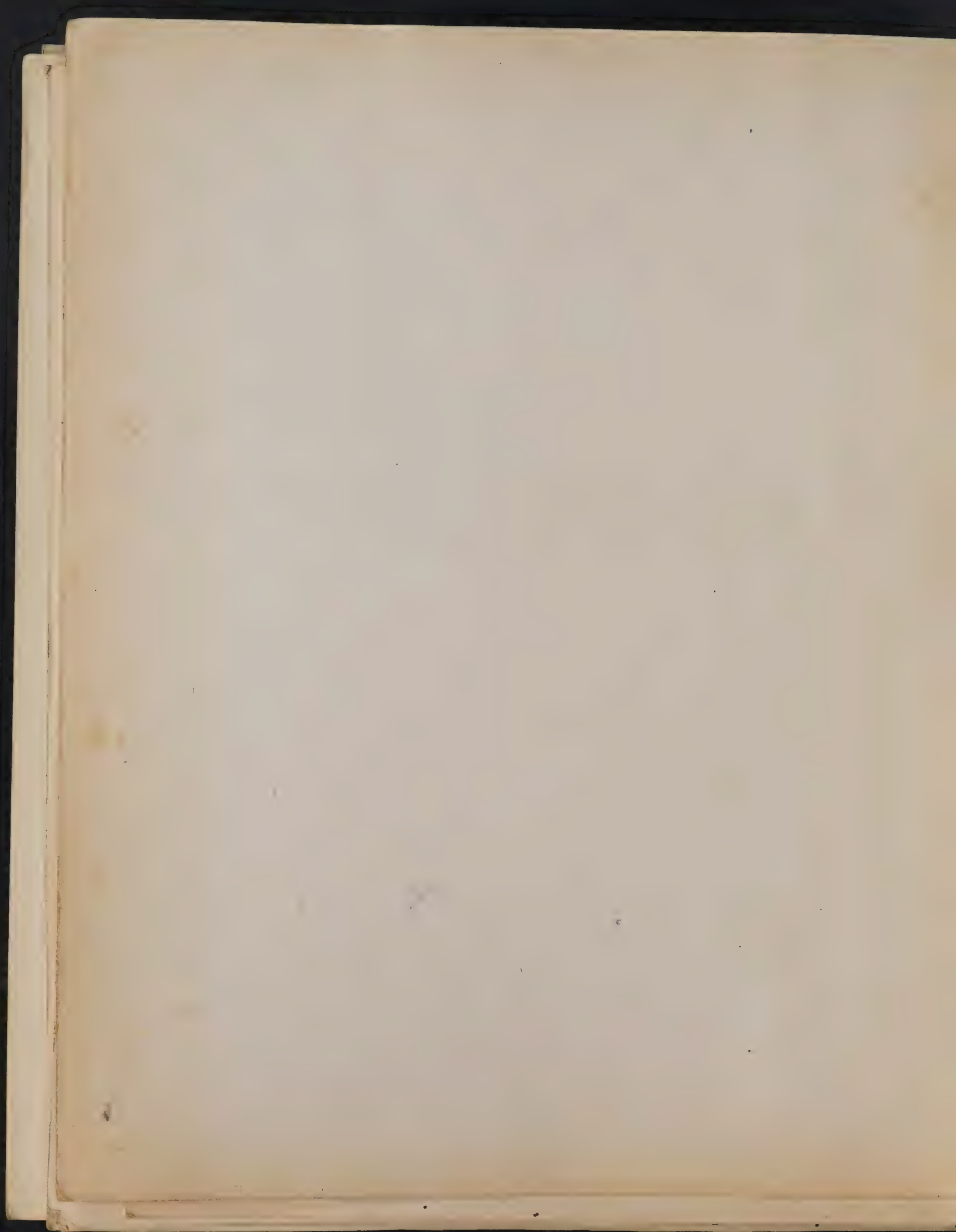
~~Where the French prisoners were confined~~



Porch of the Crown Inn now a private house.
where Wm. Hy. Ireland and his wife Martha
resided while he was Governor of Portchester Castle.



French Prisoner behind wood
bars in Portchester Castle.
From Jack Junk by Wm. Hy
Ireland 1814.

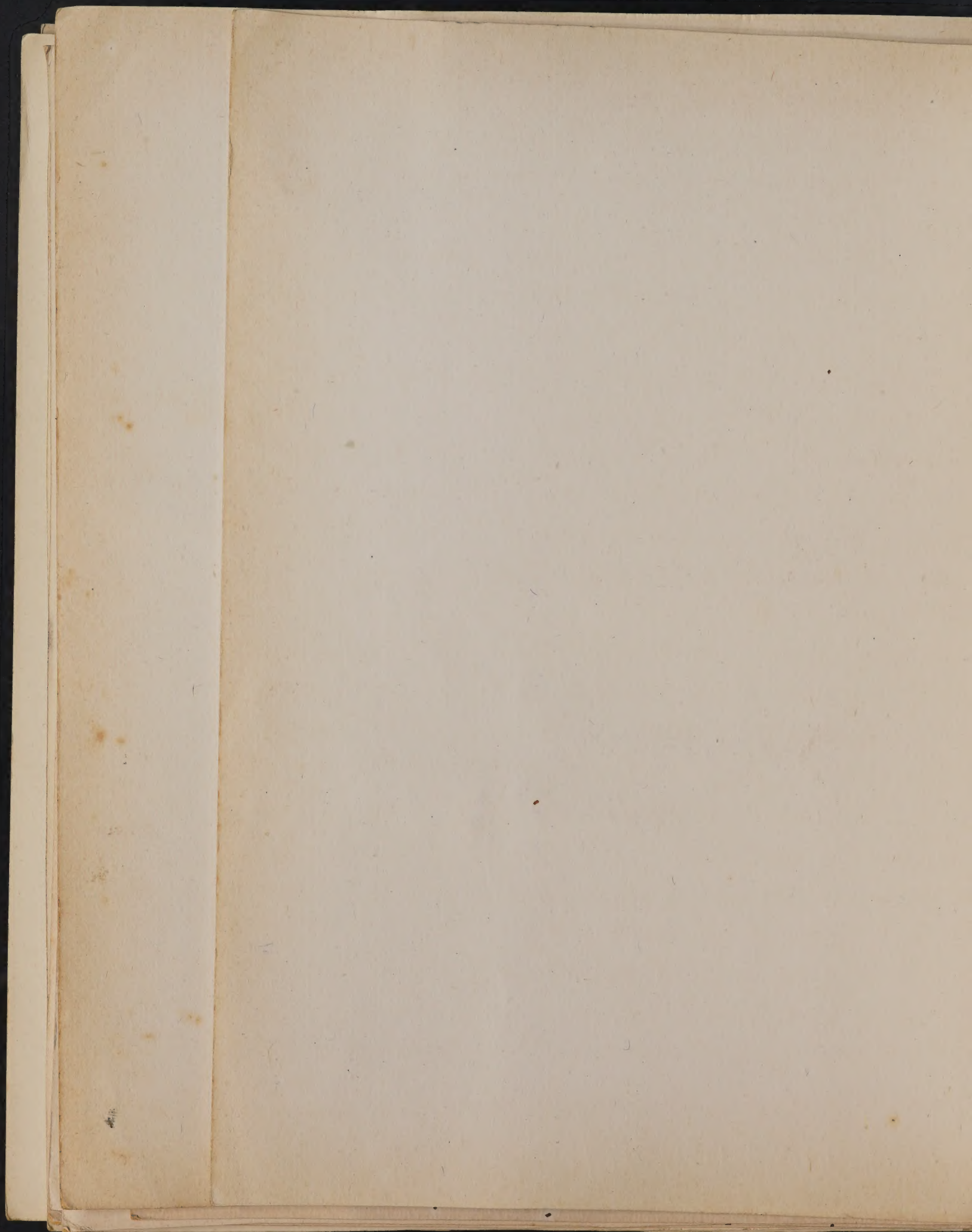




Samuel Ireland in his last illness from
a pen and ink sketch by Jane Ireland.



John Lotham, M.D., Saml^r Ireland's Doctor
D.N.B gives 1761-1843. Haydn's Dict^y of Deeds
Haynes gives 1740-1837.



NOTORIOUS CHARACTERS. N^o 1.

M. Bromley, in his Catalogue &c. p. 390. has erroneously put this Portrait into his SEVENTH Class. — It ought to have appeared in the TENTH. See the Contents of it. p. 449.

"Such cursed assurance,"

"Is past all endurance." *Maid of the Mill.*



Pub. Decr. 1797. by H. Humphreys

J. G. P.

N^o 27. St. James's Street London

Inscription under a Picture of the Editor of SHAKESPEARE's Manuscripts, 1796.

by the Rev.^d William Mason, Author of *Elfrida* & *Caractacus*.

"Four Forgers, born in one prolific age,
 "Much critical acumen did engage.
 "The First, was soon by doughty Douglas scar'd,
 "Tho' Johnson would have screen'd him, had he dar'd; *
 "The Next had all the cunning of a Scot; †
 "The Third, invention, genius, — nay, what not? ♡
 "FRAUD, now exhausted, only could dispense:
 "To her Fourth Son, their three-fold impudence.

* Lauder.

† Macpherson.

♡ Chatterton.

The babelous portrait drawn by Gillray at the order of George Steevens was the cause of S. T.'s libel action against Steevens

